

UPSTAIRS BULLETIN

Volume 13 - No. 6 September 21, 1973 Chicago, Illinois An Educational Group.

Listen! the wind is rising,
And the air is wild with leaves.
We have had our summer evenings,
Now for October eves.
- Humbert Wolfe.

Even now, I am staggered at the enormity of the preparation that went into the organizing of my "surprise party". VI BADOLATO and her group of mothers and helpers must have worked like beavers since my Memorial Day trip to Montana, when STONE loaned them my personal address book from home. A tremendous amount of very personal thought and work went into the entire affair. On the 22nd (actually eleven days before my birthday) BENTLEY and I were invited to BETSY & BROOKS DAVIS' for brunch to get me out of the way. We had a rehearsal planned and when we entered the studio there was a great swarm of friends and pupils from away back when. Not another person could have squeezed into the place and it went on until evening. LOUIS YETTER came in from California to represent the 40's and brought a thoughtfully and amusingly worked out scrapbook of photos of those wonderful and harder times. LOUIS does not look too different but with a stylishly cut beard which does not cover up the wonderful person he is - in a way it adds. Another happy surprise was JOHN SHARPE and his entire family from New York. JOHN has changed less than any of the boys of this period and has much to his credit in the profession which is the musical theatre. Greying BILL REILLY and his family from Milwaukee and once plum-now thin KAREN ROSE SEKAFITZ with hers gleefully greeting old SC classmates DOLORES LIPINSKI, NANNETTE SEWARD, CAROLYN SEWARD, BILL COUNTS, CHAUNCE CONKLIN, TONI KUTYNA and PAT MC ENERNEY. From Oak Park days MRS. LESTER OATES; from Federal Theatre days GERTRUDE & DAVE SALTIR, our stage manager in those days; from the old BOLM days, HARRIET LUNDGREN, BERNICE HOLMES and MARK TURBY-FILL; former accompanists, VIRGINIA & CHUCK GANNON and TED & Helen Berg; and our good friends AVIVA SORKIN & DON MAS-TERSON. Our old Opera days was repre-

sented in person by HARRIET LUNDGREN, MARGOT KOCH & LYMETTE CORRIGAN; phone call from SANDY GIBSON in South Carolina; messages from MARION LEWIS, GINNY SCHWAB, BARBARA SCHMIDT, RUTH PRYOR & JULIA BARASHKOVA AND HELEN WARD, BARBARA STEELE and MARY ANN STONE of a bit later period. A few days after the party we had dinner with EDWARD CATON which was an occasion for talking and laughing over old times. He gave us the shocking news of SVEN LARSEN's suicide sometime ago. Every available table or desk had elaborate floral bouquets from friends from Florida to California and up to Alaska. A cablegram from JOHN NEUMEIER in Munich, a telegram from DIANE KORF, ELIZABETH HADYN & MARK GOLDMAN in Mexico City, letters from DEAN DIGGINS, JIM SHANNON (soon to be in a play with Deborah Kerr) DIANE WIELIECZ (of Ballet Theatre Days), JAY DEVLIN, RUTHEDA PRETZEL (living in Sun City) ROBERTA REHBERG, CARLO MANALLI DUSTY WORRAL (now married and living in England), ERIK KRISTIN from Denmark, RAY ARNETT (Liberace's manager), ETTA BURO, BUD TYGETT, BILL MALONEY, SUSAN FURLONG and LILLIAN DEA OMURA and countless others. Just this past week a beautiful book on Chagal from FATHER JOHN WALSH who was in Spain until recently. Naturally it is not possible to mention all that wrote or came, needless to say it was a real BIG day and a happy one.

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During the summer MARY FORMOLA dropped in for a visit - she has a grant from the Canadian Arts Council for a project in Edmonton this fall. DAVID NILLO was a visitor here for the Schubert Musicals. David was in the classes back in the Oak Park days. Dance Mag ran a two page spread on DEAN & BILL BADOLATO with BILL GATEWOOD as their manager. Gatewood must be doing a great job to get that spread. MAGGIE SMITH has entered College in Phoenix, Arizona. JAMIE HUGHES in for the Summer course training for work with under privileged children. What a joy to have KAREN TIMS home for the last 3 days of the Course... Home on vacation from the Netherlands Ballet and dancing bet-

ter than ever. JAN LATHROP's name turned up in Ballet Theatre. Jan came in from Rockford regularly from 1963 through the summer of 1967 when she went to Butler. We couldn't be happier for her. The Summer's trip will be covered in the next Bulletin - the beginning of Volume 14.

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We are very happy to report that DEAN BADOLATO has signed with the Washington Ballet for the coming season. Because of his size he had had a rather hard time but he has been persistent and has had some good exposure since he left the school with the American Ballet Theatre and the Joffrey Co. This past summer he had an especially successful engagement in Milwaukee which must have encouraged him. Dean was an excellent performer and dancer when he left the school and working at it daily and many hours has made his technique more secure. When the students are here at home they rarely have more than a daily class, so naturally there is an added strength when they work longer hours each day. It is hoped for his future's sake that he does not become obsessed with the "trick" madness. Here at home he had several seasons at the Nutcracker in the Tribune production which added absolutely nothing to his ability as a dancer because it demanded nothing. Where he really developed was in our SC programs. How many dancers before they leave their home base have been given the opportunity he had here? Here is a partial list -

- 1960 - In My Landscape - The Child with a Sea Shell.
- 1961 - Dr. Eli Duffy - The Roustabout.
- 1963 - Frohlicher Reigen.
- 1964 - The Lonely Ones - Why Pick on Me?
- 1964 - Hansel and Gretel - Hansel
- 1965 - For the Birds.
- 1966 - Sense of Wonder.
- 1967 - Carnival Dances.
- 1968 - Ferdinand the Bull - Ferdinand.
- 1970 - Eine Kleine Nachtmusik.
- 1970 - The Austrian Suite.
- 1971 - Gymnos

That is rather an impressive list.

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Two creative efforts that pleased me using words and titles from my choreography.

W.C.

A sense of Wonder.

That DA ring Young Man.

The Lonely Ones.

Doc Tor Eli Duffy.

A proper Playmate.

Ferdinand the Bull.

Casey at the Bat.

The Shooting of Dan McGrew.

Maple Leaf Rag.

Thunder in the Hills

The Singing Yankees.

Spring - Way Back When.

-Madelene Hargadon.

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HAPPY BIRTHDAY - Bud Tygett.

For Heaven's sake, time sure does fly
And nothing seems to last.
Like "Alice" to get on we try
To run full twice as fast.

But I can't run the way I could,
No "quicksteps" left in me!
(Unless like "Ferdinand" I could
go sit on a bee!)

Why, every day I get more weak-
With "Vapors, fevers, chills",
My old arthritic joints now creak
Like "Thunder in the Hills".

When I was just a "Stagestruck" elf,
Each day had thrills and charms.
But now I scarce can rouse myself
For "Midnight Fire Alarms".

My two old eyes have gone on strike,
I need a "Set of Three".
And all the rest of me gets "Like
A Weeping Willow" tree.

But you, confusing "now" and "then"
Keep bounding! It's the truth!
When even "Daring Younger Men"
Complain of their "Lost Youth".

Bravo for reaching seventy!
That's quite a hopeful start.
You'll dance on to eleventy
I hope with all my heart!

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YAMA TWO, died a natural death about the middle of August, shortly before his 24th birthday. He had a long and full life for a feline. He was a very great personality and was known and loved by everyone who came into the studio in the past 24 years.

A kitty pan outlaw, his Mother and Father, "Tristan and Isolde" had been educated to use available plumbing facilities and when Yama came to us he had not completed his training. Poor UDAY, a royal cat if there ever was one, the son of "Frankie and Johnny", gave up in disgust trying to train Yama's manners and in his clearest language, asked us to remove him. So he left 245 to spend his remaining years at 185 where he had full run of two large floors. He spend the rest of his life doing exactly as he pleased.

He had one thing in common with Uday, he was a vegetarian; that is, if they had a generous covering of minced clams or shrimp spread over the vegetables. He was intensely conscious of the price tag on a can and no amount of pleading or starvation would make him eat a commercial product. (I can't say I blamed him).

The amazing thing about cats, no two are alike and there never was one quite like Yama. He was brought to the studio as a kitten and only left it for an occasional visit to the Vet and on one summer when Bill Maloney was brave enough to invite him to his apartment while we were on vacation.

Our dressing room walls are nine feet high and up until a year ago, when he had a fall, he ran up and down them with the greatest of ease, prowling back and forth and in his best Bengal Tiger voice letting

the disrobing dancers beneath know in no uncertain terms what he thought of them. There were some who were frightened by him but to him it was only an act to get attention. When the class had started, he loved to go through the practice cases smelling, sniffing and tossing a few things about. He had even been known to retire in a particularly smelly one. He had a ball when the Bolshoi Ballet used the studio; here were scents from another world and he was fascinated. They too were mad for him and he revelled in his popularity. Many famous dancers were his fans - Ruth Ann Koesun, Sonia Arova, and Lilliam Moore to name a few.

Where Uday preferred Mozart music, Yama only reacted to one piece of music and that was Dave Rose's "Our Waltz". We used it in character class for a dance and whenever it was played he hurried upstairs, got himself on one of the barre standards, and listened until it was finished. This never failed. In the last years the last note of music at night meant only one thing - food. He would vocalize loud enough to be heard on State Street. He really should have been in a voice studio.

Each day had its own life style and at Sunday rehearsals he was at his best, in and out of costume boses, planking himself down on the most colorful one. Artificial flowers he adored and they had to be kept well out of his reach. A box could be tied very securely and he could reach in or get all the way in to retrieve a posy. One of the funniest sights was during a rehearsal of "That Daring Young Man" when Sheila Reilly was "Little Egypt" and wore a fringed skirt with beads. Much to Sheila's discomfort, Yama began jumping and trying to catch the fringe while she was dancing. It was too much of an invitation. When he was first becoming acquainted with ballet class and the class was in second position for plie, it was his greatest pleasure to race down this tunnel of arched legs to the hysterical screaming of the ladies. When the dancers went into center work he would meander in and out of their dancing legs with utter confidence that no one would dare to step on him.

Yama Two was such a part of the staff of the school that he will be missed for a long time to come.

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